

THE STREET SUIT

Plaids and Checks Now First,
In Fashion's Favor.

ONE TONE COSTUMES ALSO LIKED

Stripes Not Behind the Others in
the Race for Novelty.

The Waistcoat Likely to Be an Important
Feature of the Street Costume—Often
It Is Found in Velvet of Black and White
Checks—Checked Vests Also Used
for Street Costumes—A Great Velvet
Season Expected—The Broadcloths Be
Far the Most Popular of the New
Materials—Types of the New Gowns.

For any woman who loves pretty clothes
the shops are absorbingly interesting just
now. Every day brings to light new things.
Every shopping expedition is full of sur-
prises.

One makes up her mind what she wants
before fall and winter outfits, only to unmake
it because new revelations in materials
and designs open up new possibilities, and
the woman who can afford to wait is wise
to do so; for the choicest models and the
finest materials and trimmings are very
likely to be late season offerings.

However, there is danger, too, that the
very stuffs one likes best will not be ob-
tainable later, save at the hands of fash-
ionable dressmakers and tailors, who pick



HYACINTH CLOTH AND VELVET.

them up as soon as they appear; and this is
particularly true of lace, passementeries,
etc., so the waiting policy should not be
carried to excess.

The tailored street suit may very well
be ordered early, and the materials suitable
for such a costume are legion. At first
glance plaid and check effects seem to
have the best of this province, and these
materials in soft blended lines of quiet
tonings and in smooth broadcloth sur-
faced cloths are finding very ready sale;
yet we venture to predict that the one tone
costumes will late in the season be more
generally admired than the plaids.

Stripes are less common among the
woolen suitings than in the province of
silk stuffs, and the line stripes in two
colors, which appear with French sanction,
demand very careful tailoring. If they are
to be supremely successful; but the one
tone stripes achieved by contrast in the
weaving make up extremely well. One
New York importer has brought over a
particularly chic green street costume,
whose material shows a half inch stripe
of herringbone weave alternating with a
smooth stripe, and whose relieving note is
an odd little waistcoat of black satin em-
broidered heavily in warm shades of brown
and green, with occasional threads of dull
gold.

The waistcoat is apparently to be an im-
portant feature of the street costume, as it
was last season; although this fall one
finds it often taking the form of an incon-
spicuous detail in velvet matching the coat
material rather than in contrasting color.
Checked velvet, too, is chosen for the waist-



GRAY CLOTH COAT.

coats of some severely tailored models in
plain colored woolen stuff.

A jaunty little coat and skirt costume
in broad will navy blue serge obtained a
surprising amount of individuality from
the severest of double breasted tailored
waistcoats in black and white block check
velvet, its only other trimming consisting
of strapping and little dark blue velvet
buttons applied as indicated in the sketch.
We have seen, too, a particularly knowing
model in mixed brown chevrot with a
tailored waistcoat in block check velvet
of green and brown.

The checked velvets are themselves being
used for delightful street costumes of some-
what dressy character, of course, and these

are especially good when subdued of hue
and harmony, the check combining shades
of one color not greatly differing in tone,
or two colors which harmonizes dully and
softly instead of contrasting boldly.
Checked velvets and velours in shades
of green, shades of brown, shades of gray,
in orange green and bronze brown com-
bined or in lead gray and black are ex-
cellent, and one delightful French frock
is in checked velvet of a deep rich Jacque-
minot red and black with girdle, cravat,
etc., of soft black satin.

Importers are expecting a great velvet
season and a great variety of velvet ma-
terials are displayed in the better shops.
Silk chiffon velvet is, of course, the most
exquisite, as it is the most costly of the
group; but the cotton back chiffon velvets
retain their popularity, and there are vari-
ous materials of the velveteen or velour
class which deserve cordial praise.

A Pekin velour, for example, should
find an enthusiastic welcome in this season

in the direction of suppleness and lustre.
A Broadway shop recently filled its win-
dows with broadcloths of the finest quality,
devoting each window to many shades of
some one single color. One window was
given over to the hyacinth blues—soft
blues faintly tinged with lavender. An-
other window had the new Russian greens;
another, the Jacqueminot shades, etc.
Not a woman passed by without "Ohs!"
and "Ahs!" of delight, and even mere men
stopped to admire.

In the lighter tones the broadcloths are
as lovely as in the rich hues, and the French
models show lavish use of this material
in the delicate colorings and in those me-
dium shades once known as the crushed
fruit shades, raspberry and dead rose
petal pinks. The apricots from faintest
fruity yellow to deep soft shades dashed
with brown rather than with the orange
red of the ripe apricot, are especially beau-
tiful in the fine broadcloths. There is a
host of light blues, and the lavenders, grays

described in connection with the skirt.

The deep girdle has a pitted lower part
of cloth adorned with the tucked cording,
but around the top of the girdle is a draped
width of soft silk shading from white to
light warm brown, with charming color
gradation. This silk is drawn up in the
back to meet a tucked point running around
in continuation of the surplice fronts, the
ends crossing in tabs just below the shoulder
blades and from beneath these crossed tabs
falls a wide soft scarf of the shaded silk
which is a continuation of the girdle drapery.

This arrangement is simple enough,
though it sounds complicated, but it will be
best understood from the sketch given
among the cuts. The sleeves of the frock
are of the cloth to the elbow, where a small
cloth cuff turns back and an under puff of
the shaded silk covers the elbow and ends
in a little band of cloth and lace. The
gumpe is of lace.

And apropos of brown and white color
schemes we have seen a delightfully simple

of smoke gray velvet to accompany the
chiffon bodice and skirt, is the material
chosen for a handsome Parisian visiting
costume. Creamy lace about the throat
and in the elbow undersleeve and a dash of
warm apricot on the bodice lightened the
sombreness of the gray.

This dark smoke gray in broadcloth or
in velvet makes a distinguished street
costume and is set off remarkably well by
sables.

Not only will velvet and cloth be used for
trimming chiffons, silk mousselines, etc.,
but the silk braids shown in such wonderful
variety will be applied to these sheer stuffs
as well as to the heavier woollens, and dress-
makers are using braid and lace dyed to
match the frock material upon any of the
sheer silk or silk and wool materials which
are provided in bewildering profusion.
Soutache braiding is liked by the Parisian
suptorials and is used upon silks and sheer
stuffs as well as upon cloth and woollens,
the braidings being as a rule done upon



THREE BROADCLOTH GOWNS, ONE OF JACMINOT, ONE OF IVORY TRIMMED WITH FINE TUCKS, AND A THIRD OF BUTTER COLOR, TRIMMED WITH SILK BRAID.

of striped effects. It is a phenomenally
fine and supple velvet in one tone color-
ing, but with a line stripe introduced in the
weaving at inch spaces.

The effect is in no way like that of the
silk corduroys, and the material is very
light and soft and beautiful in coloring.
All of the popular greens, browns, wine
reds, Jacqueminot reds and plum shades
are represented in this velour, and it is
very good in black and in the fashionable
lead and smoke grays.

Black and white effects also are num-
erous in the velours, all sorts of block
and line checks and plaids being in evi-
dence.

For dressy frocks velvet and satin stripes
are recommended and are furnished in one
tone colorings and innumerable rich shades.
But the broadcloths are, so far, the most
popular of the new materials, and, on the
whole, the most beautiful of the stuffs suit-
able for street costumes. The range of
colorings is indescribably beautiful and the
manufacturers must surely have reached
the limit of this material's possibilities

and biscuit or champagne colorings are
exquisite.

White chiffon broadcloth is always charm-
ing and the Parisian dressmakers have
sent over many handsome models in this
material. One of these, though simple
in outline and detail, is distinctly suc-
cessful, and has already been much admired.

The skirt falls in soft folds from tiny
vertical plaits, which fit it closely around
the hips, and on the bottom is an inter-
esting design formed of the most infinites-
imally minute pinched up tucks taken in the
cloth. The effect is almost that of a very
fine cord tracing a design upon the cloth
surface, and this handling of the cloth,
with no slightest puckering of the surface,
is a triumph of skilful tailoring, for all the
apparent simplicity of the effect obtained.

The bodice of the frock is as simple in
outline as the skirt. It crosses in surplice
fashion low in front, the fronts ending in
rounded tabs buttoned down to a girdle
by big shaded brown pearl buttons set in
gold rims. Bordered the fronts is such
pinched up tuck treatment as has been

and attractive little frock in a smooth soft
checked wool of about cashmere weight,
and in a block check design of white, nut
brown and russet green. The skirt is a
double skirt, fitting snugly around the
hips, and each flounce, or rather section of
the skirt, is bordered by three bands of
inch wide nut brown velvet ribbon.

There is a narrow girdle of the cloth
banded with the velvet and a simple blouse
cut down to show a little gumpe of chiffon
and lace and trimmed in velvet bands.
Nothing could be less pretentious, but the
coloring and the contrast of the velvet
bands against the white and green of the
check give the frock an air decidedly French
and piquant.

Velvet ribbon is used with excellent
results this fall both by dressmakers and
by milliners, and is a simple and pretty
trimming for any of the soft sheer stuffs
which will be so much worn in defiance of
wintry weather. Chiffon cloth, the heavy
durable type of chiffon, in smoke gray
trimmed in velvet ribbon bands of the same
color and made with a little separate coat

silk or cloth with which very sheer material
is trimmed rather than upon the frock
material.

The supply of braids, passementeries,
applique embroideries and similar trim-
mings is bewilderingly varied, and many
of the ready made trimmings are so largely
composed of hand work that they bring
high prices and may appropriately be used
upon garments of the most elaborate type.
Steel, jet and bead embroideries are pre-
sented in all grades of pretentiousness and
are combined with silk embroideries in
complicated and beautiful designs.

The bold, heavy wool crevel embroideries
which appeared tentatively last winter are
here in greater numbers and more effective
designs, and some of these wool embroi-
deries in motifs or bands and in dull soft color-
ings suggest most successful effects in
combination with broadcloth or other
woollen stuffs. A Broadway house is show-
ing a delightful French model in soft white
wool trimmed in real chunly lace and in the
heavy wool embroidery of dull greens,
yellows, browns, blues and white.

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Chenille is frequently introduced into
such wool embroidery, and there are many
effective chenille embroideries done on
tulle, on heavy net, etc. Chenille and bead
embroidery are often combined, and chenille
is used for embroidering laces, as in the
case of an exquisite gray crepe frock which
was trimmed in inset bands and motifs
of creamy Venetian lace whose design was
emphasized by embroidery in gray chenille.

Not only are heavy laces and other heavy
trimmings used upon sheer stuffs; but
fragile trimmings are applied to heavier
materials. Embroidered tulles and nets
figure prominently among the new trim-
mings and are used upon everything from
velvet to chiffon.

Of the importance of materials combining
sheer and heavy fabrics in stripes, we have
spoken frequently, but as the new models
and new fabrics come to light the popu-

larity of such effects is more and more
evident. Handsome visiting gowns among
the new models are built up of wide satin
and moiré stripes of crepe and satin
stripes, of crepe and chiffon cloth or satin
and chiffon cloth stripes, usually in one
tone coloring, though there are sometimes
two contrasting colors or two shades of
one color in these fabrics.

One of the prettiest evening frocks in a
group brought over by a Fifth avenue
importer is in a chiffon and satin stripe
of light apricot hue, trimmed profusely
in fine creamy lace and soft double faced
apricot satin ribbon.

Pekin striped silks in white and black,
white and color, contrasting color or one
tone coloring are liked for relieving notes
upon frocks of cloth or other wool material
and indeed upon any and every plain color
material. Some cloth frocks show bias in-
set bands of such silk upon the skirt and
girdles and bodice or other wool material

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in which the corsalet is of modified depth is
still in favor with the Parisian designers.

Two close fitting coats sketched for this
page were excellent models of their class
and both afforded good opportunities for
man tailoring, though each had detail trim-
ming of somewhat dressy character.

The hyacinth blue broadcloth was espe-
cially well out and the inset velvet in long
narrow tapering points, which figures upon
the coat fronts, was extremely clever in line
and in finish.

Flat hood effects enter into some of the
short coats, and are attractive features of
dressy little velvet coats, such as that of the
out, which are made to accompany skirts of
wool or silk.

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